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rompre à la peine et aspreté des exercices, etc." (*ibid.*)

P. 118, the "Spaniard Montemayor" should read the "Portuguese Montemayor." P. 131, Tucis et Amarante should read Tircis et Amarante. P. 139, the date of *Les Plaideurs* is twice given as 1688 instead of 1668. P. 140, Don Cassius should read Dion Cassius. P. 153, the Abbé de Saint-Real becomes the abbot of St. Real.

P. 259, Dumas the Elder is called the grandson of a creole—the writer evidently attaching to this word a meaning it does not possess. Read *negress*. P. 298, *La Petite Roque* is classed among the novels instead of the *Contes* of Maupassant. P. 300, *Le Lys Rouge* is classed with *Sylvestre Bonnard* and *Le Livre de Mon Ami*; as,

"charming stories which deal in a playful way with various philosophic and scientific mysteries and curiosities, and in which there is much delicate fancy and very little striving after realism,"

which, of course, is wholly untrue of *Le Lys Rouge*. Anatole France is on the whole rather inadequately treated. In like manner the patriotic *motif* in Erckmann-Chatrian is overlooked, and they appear as painters of Lorraine peasant life only.

P. 301, L'Abbé Tigraine should read Tigrane. P. 302, for Nimrod et Cie, read Nemrod et Cie. P. 303, instead of *Pascal Gavoisse* read *Pascal Gêfosse*. The date of its publication was 1887, not 1889, and the date of Renan's *Études d'Histoire Religieuse* should be 1857, not 1856.

P. 288, Rodenbach certainly deserves mention as much as Rollinat, and p. 306, in the meagre paragraphs on contemporary critics, one misses Faguet beside Lemaître and France. Scherer, too, deserves to be mentioned.

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MODERN ENGLISH *ajar*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I beg to offer the following note on the voiced *j* (*dʒ*) in the modern *ajar*.

Skeat, *Concise Ety. Dict.*, says of this word: "Put for a *char*, on *char*, on the turn, . . . <A.

S. on *cerre*, on the turn. <A. S. *cyrran*, *cerran*, to turn;" Kluge and Lutz, *Eng. Etymology*, offer no explanation of the change of *ch* to *j*; the earliest instance of *ajar*, as given in the *New Eng. Dictionary*, is taken from Beckford's *Vathek* (1786), although a slightly different form, *at jar*, in the sense of 'partly opened,' is cited from Swift's *Abol. Chr.* (1708), and explained as due to false analogy of *at jar*, 'out of harmony,' which is found as early as 1553.

Does the word *ajar*, 'partly opened,' owe its *j* to false analogy of *at jar*, 'out of harmony'? It may be that such is the true explanation, but I venture to suggest that the change of *ch* (*tʃ*) into *j* (*dʒ*) is quite parallel to that of *s* into *z*, the latter taking place in Modern English when the *s* was preceded by an unstressed, and followed by a stressed, vowel: note the interchange of voiceless and voiced sounds in such pairs as *luxury* (*tʃ*) and *luxurious* (*gʒ*), *execute* (*ks*) and *executive* (*gz*), and also the retention of the voiceless (*tʃ*) in the dialectal *char*, as compared with the voiced (*dʒ*) in *ajar*. Moreover, Sweet, *HES.*, §928, points out the fact that there was at one time an alternation of voiceless *which* (*whi:tʃ*) with voiced (*whidʒ*) in such a word as *whichever*. It would seem, therefore, that the *j* in *ajar* may be another example of the voicing of sounds as a result of want of stress.

In connection with Swift's usage of *at jar*, in the sense of *ajar*, 'partly opened,' I should like to call attention to the fact that the Anglo-Indian *achar*, 'pickles,' is also found, according to the *NED.*, with the forms *atchaar*, *attjar*. Note also the obsolete *atchieve*, by the side of the present *achieve*. May not Swift's *at jar* be explained as due to a change in his pronunciation of the earlier *a char* rather than to false analogy of an expression entirely different in signification?

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GOETHE IN ENGLAND AND AMERICA.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Dr. Eugene Oswald, in his exhaustive bibliography of *Goethe in England and*